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six to ten feet high" and attributes the disappearance of the tree to the ravages of cattle and sheep. In 1885 Thomson (215, p. 456) and Cooke (54, p. 705) saw "small clumps of Edwardsia, Broussonetia and hibiscus, but all were dead, having been stripped of their bark by the flocks of sheep, which roam at will over the island. None of these trees were over 10 feet high." The biggest trunk they saw measured 5 inches in diameter. Today the only *toro-miro* on the island is growing in the bottom of Rano-kao, protected by rocks from voracious sheep. Its trunk is about 4 inches thick. It has been fully described by Skottsberg (208, vol. 2, pp. 73-74, 77) who considers it an endemic species.

137

HAU

Hau trees (*Triumfetta semitriloba*) were seen by early visitors to the island. The fibers of *hau* bark were twisted into string and rope, and its wood was used for producing fire. Now only a few *hau* grow in the interior of Rano-kao.

MAKOI

The *makoi* (*Thespesia populnea*) is a rare tree on Easter Island. Neither Fuentes nor Skottsberg saw a single specimen. However the tree did grow there in the eighteenth century. G. Forster (84, vol. 1, p. 569) speaks of "some bushes of the Hibiscus populneus which is common also in the Society Islands where it is one of the numerous plants made use to dye yellow." G. Forster (83) reports *Hibiscus bacciferus* which is considered identical with *Thespesia populnea*. The wood of one of the tablets in the Museum für Völkerkunde at Vienna (22869) has been analyzed as *Thespesia populnea* by Conrad and Guillaumin of the Muséum National d'histoire naturelle of Paris (131, p. 68).

This tree is frequently alluded to in legend and songs. It is considered one of the trees introduced by Hotu-matua and there is a song (p. 353) about "spinning tops" made of *makoi* fruits. Different objects were pointed out to me as being made of *makoi*. The only *makoi* trees that I saw were growing on the side of the high cliffs of Poike where they cannot be reached, though I was able to collect many dry fruits at the base of the cliffs. These were subsequently identified in Paris as the fruit of *Thespesia populnea*. In Tahiti and Mangaia, children make their tops of the fruit of the *Thespesia*.

[773]

MARIKURU

The exploring party sent by Captain Cook (53, vol. 1, p. 285) found at the southwest corner of the island "a small shrub whose wood was white and brittle, and in some measure, as also its leaves, resembling the ash." G. Forster (83, p. 178) identifies it as the *Sapindus saponaria*. The native name, *marikuru*, has been recorded by Cooke (54, p. 722) who describes it as a variety of the ash tree. According to Fuentes there were some trees of *Sapindus* near Tahai on the west coast and in Hotu-iti in 1911. The Bishop Museum herbarium has specimens of leaves and branches of *marikuru* collected recently in the interior of Rano-kao and classified as *Sapindus saponaria*.

A white color substance was extracted from the rotten stumps or branches of the *marikuru*. Fuentes (85, p. 323) says that the fruits of the *Sapindus* were used for necklaces.

[301 ●
386]
314]

SANDALWOOD

Sandalwood, *naunau* (*Santalum*), is first referred to from Easter Island by G. Forster (84, vol. 1, p. 583) in discussing the wooden hand now in the British Museum: "The wood of which it was made was the rare perfumed wood of Taheitee, with the chips of which they communicate fragrance to their oils." Cooke (54, p. 722) translates the word *naunau* as "bastard sandalwood." The *naunau* figures among the trees that Hotu-matua introduced on the island. My informant gave "sandal" as the Spanish equivalent for the word *naunau* and remarked that the tree had entirely disappeared since the time of Salmon (between

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enemies. Vives Solar (221, pp. 119-120) presents the following details which are not in my version: 173

> The ditch was under the care of a Long-ear called Toi who had his house at the end of the ditch on the south coast. Toi was married to Angu-neru, a Short-ear woman. Unaided, she discovered the murderous plan of the Long-ears and revealed it to her relatives. The Short-ears decided to strike first, and the signal for attack was to be given by the woman who would plait a basket in front of her house. This incident may belong to the original version since it figures in my text, although it is not connected with the plot.

Thomson's early account ends with the complete destruction of the Long-ears, but the episode of the two Long-ears who escape and take refuge in a cave near Anakena is told by Knoche (122) and by Routledge, whose brief details conform with my version. The slight discrepancies in Knoche's version are due to a free interpretation or to misunderstandings. According to him, the two Long-ears are not besieged in the cave but are concealed in it. They imitate the cries of the birds to keep the people away from their hiding place. "Oroine" is not the noise they make but the name of one of the men and Arone is one of his descendants.

Exceptional stress has been laid on this legend as one of the few traditions which seem to indicate the existence of a native population on Easter Island previous to the Polynesian migration. Whatever is the accepted tradition, the two peoples are represented as either having arrived together or as having lived side by side on the island. Routledge (194, p. 294) recognizes that "there is nothing in the story of the Long Ears and the Short Ears which indicates that the first were an earlier race." However, she adopts as a working hypothesis the following assumption (194, p. 298): The Long-ears were negroids who brought with them the custom of distending the ear. This first migratory wave was superseded by the ancestors of the present Polynesians who adopted this deformation after having destroyed their predecessors on the island. 173 174

There are many arguments in opposition to such a view, but here I shall discuss the problem only as it bears upon the myth. Great historical significance might be attributed to this legend if the Long-ears had not been the grandfathers or great-grandfathers of the modern inhabitants of the island. When Cook, La Pérouse, and the other explorers of the eighteenth century visited the island, most of the population, both male and female, had the lobes of their ears distended by heavy ornaments. This custom prevailed until about 1850. Since the legend is partially an etiological myth, it is likely that the motif of the Long-ears has been added recently when the distending of the ear lobes was going out of fashion. The primitive version referred perhaps to a people living in Poike that bullied the others and were finally burned in the big earth oven. [301]

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643 quite possible that the same tapu applied to the other members of the Miru
262 tribe (194, p. 242). The *mahore, kotea, pahika, teteme,* and *kahi* (tuna) were
784 the only fish allowed the king. The tapu on tuna fishing during the winter months (p. 173) did not apply to the king and a few noblemen. During the tapu period expert fishermen went to catch tuna in the king's boat which was called *vaka-vaero* and was decorated with cock feathers. All fish caught from the *vaka-vaero* were presented to the king, who kept them for his own use or, more often, distributed them among the important old men (*tangata-honui*). The first *kahi* taken after the lifting of the tapu in summer were taken to the king, who tasted a bit and gave the rest to the *tangata-honui*. The food for the king was strictly tapu and only the *haka-paapa* could touch it.

DRESS

643 The dress of the king was similar to that of any wealthy man. He wore
291 a beautiful tapa cloak stained yellow (*nua*) with turmeric and "feather hats
386 of various descriptions." From his neck, both back and front, hung six
301 wooden balls (*tahonga*) and six small wooden crescents (*rei-miro*) with
826 small shell tassels (*rei-pipipipi*) dangling from them. The only distinguishing physical characteristic of the sons of kings was an alleged growth of down under the eyes.

RESIDENCE

644 Nga-ara, the last king who died with full rank, had his headquarters at
764 Anakena, which is the most pleasant part of the island. This was the beach
533 chosen by the discoverers of the island for their king, Hotu-matua. There Hotu-matua landed and died. From that time on the bones of the kings and of the members of the Honga lineage were buried in the ahus which still surround the cove. Near them are to be seen the foundations of a school of chanters, in front of which people gathered to hear the recitations and chants. Modern natives are fond of this cove where hills dominate a long beach which slopes gently to the sea and where swimming is pleasant (pl. 1, *B*).

173 According to a tradition which I was unable to check, each new king went
644 to live at Ahu-a-kapu, near Tahai on the west coast. Later, when he had yielded his authority to his son, he went to ahu Tahai and then to Anakena where he spent his last years. Nga-ara was the only king who died in Tahai, and his remains were buried in the large ahu there. The young princes were raised in a village called Papa-o-pea, near ahu Ohau, not far from Ahu-te-peu. The literature on Easter Island contains only one allusion to the kings' changes of residence. However, Routledge (194, p. 279) has recorded a tradition in which Hotu-matua quarreled with his eldest son, Tuu-ma-heke, to whom he ceded his position and then retired to the top of the Rano-kao, where he lived on the southern side of the crater, opposite Orongo. Traditions

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628 754 The ceremony is still remembered by the natives and was well known to Salmon, who gave some information about it to Geiseler and Thomson. Geiseler (87, p. 28) says:

> Revenge was more frequent in days of old than it is now. The man claiming vengeance publicly challenged his enemy. For that he placed on his head a wig made of horsehair and made a loud noise by striking against each other a wooden and a bone pallet, and by singing continuously insulting and revengeful chants. The duels were [672] fought with spears and clubs of various descriptions. Sometimes they killed the children of the offender from revenge.

237 301 628 A wig of horsehair (*rehau*) was collected by Geiseler and is now in the Museum für Völkerkunde, Berlin (VI 4978). This specimen is undoubtedly a curio without much ethnological value. The poor technique and the use of foreign material suggest that it was made after European contact. This wig does not differ greatly from those used by lovers who did not want to be recognized (p. 114). At the time of Geiseler's visit (1884) feuds were no longer fought and duels, in the strict sense of the word, are not referred to in traditions or legends of the island.

754 628 Thomson (215, p. 536) says the pallets were used "in working a charm against an enemy. The injured individual performing a sort of convulsive dance, makes mystic movements with the paddle meanwhile muttering incantations in a monotonous tone. The result is believed to be the speedy death of the person against whom the fetish is invoked." Valuable information about this has been published by Routledge (194, p. 229):

> Most elaborate spells were performed in connection with a man who had been slain, known as "tangata ika", or fish-man; the corpse was kept from resting either day or night while his neighbours went in pursuit of vengeance. In front of one *ahu*, on the north coast, some pieces of the old statues have been formed into a rude chair. On this, it was said, had been seated the naked body of a man belonging to the district, Kotavari-vari by name, who had been killed at Akahanga on the south coast. One man kept the corpse from falling, while two others sat behind and chanted songs to aid the avengers. These watchers were covered with black ashes, wore only feather hats, and carried the small dancing-paddle known as "rapa"; the chief man in charge of the ceremony was known as the "timo". It must have been an eerie scene as dusk came on. The story is told of a murder near Tongariki. In this case the victim's corpse was placed on the *ahu* and turned over at intervals by the watchers. Hanga Maihiko, a converted image *ahu* on the south coast, is one of those which have a paved approach, and there are on the pavement two stones—pieces of a hat and a statue—especially used for exposing "fish-men". If these charms failed to act, there was a still more reliable way. The clothes of the victim were buried beneath the cooking-place of the foe, and when he had partaken of food prepared there he would certainly die the night following. Some of the carved tablets were connected with these rites; one was certainly known as that of the "Ika", while there is said to have been another called "Timo", which was the "list" kept by each *ahu* of its murdered men.

Routledge is wrong when she translates *ika* as fish; this word means "slain person" and is a homonym of the word *ika* signifying "fish."

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together with fine cords of native fiber (probably *hau*). One surface is stained with turmeric, the other is white.

There are still two or three women who are able to make large sheets of tapa in the style of the ancient *kahu*. The specimens I purchased from them are thick and soft. As the paper mulberry is scarce, these clothes are generally very expensive.

Some women covered the upper part of their bodies with mats, but apparently cloaks of this material were not used by men (53, vol. 1, p. 291; 171, p. 171; 81, p. 56).

PERSONAL ADORNMENT AND DECORATION

Hairdresses

The men usually wore their hair moderately short, but some had long hair tied over the crown in a big topknot (*pukao*). This form of hairdress is mentioned by Roggeveen (186, p. 15) but inaccurately described as a tress coiled on the top of the head. An Easter Islander with a topknot is shown in figure 33, *a*. The first native whom Loti (146, p. 258) saw had his hair tied over the head with a "scabious" stem. The women usually wore their hair long and hanging down the back, but like the men they often wore it in a topknot or chignon. Eyraud (81, vol. 38, p. 57) says that the "hair standing vertically in a bundle" is more widespread among women than among men. A ribbon-like strip of tapa (*hu*) tied the hair.

Hair was cut with an obsidian knife. The bird men shaved their heads entirely (*varu te puoko*) and mourning women perhaps did the same.

There is no tradition concerning bleaching of the hair, but a member of the Gonzalez Expedition (90, p. 96) writes: "The hair chestnut coloured and limp, some have it black, and others tending to red or a cinnamon tint." Beechey (15, vol. 1, p. 52) noticed a man whose hair over the forehead was of a reddish ash-gray color. Loti (146, p. 258) saw a young man with red hair. As this color sometimes occurs naturally among the Polynesians it is impossible to decide whether or not hair was formerly bleached. Lacking traditional evidence, we may suppose that artificial bleaching was unknown. Now many women of the island smear their hair with sheep fat; fish oil is said to have been used formerly for this purpose.

In pre-European times most of the men wore beards, which early travelers describe as short—half an inch according to Forster (83, vol. 1, p. 558). Wooden images with goatees are evidence that this shape of beard was once fashionable.

Headdresses

Eyraud (81, vol. 38, p. 68) tells of the fondness of the Easter Island

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natives for ornaments and especially for headdresses consisting of the most extraordinary things:

> Sometimes it was a hat decorated with buttons, a calabash, a half squash, or a sea bird whose carcass had been opened more or less carefully. One day I saw one of those fellows who had the funny idea of putting one bucket into another and covering his head with them. Another had found shoes left by the Peruvians. He had split them, joined them together and "shod" his head.

The immoderate fondness of the natives for headgear is well illustrated by the narratives of the first navigators who all complain about the loss of hats, which the natives coveted more than anything else. After a few hours ashore La Pérouse and his crew were hatless.

Today the Easter Islanders are still fond of headgear. Those who do not own European hats or caps of the Chilean navy, wear straw hats plaited by the women in a technique which was introduced from Tahiti about 1875. These straw hats, of European origin but adapted by the Tahitians, are made on Easter Island from narrow bands of plaited straw wound spirally and sewn together with needle and thread. They are often decorated with artificial flowers or chicken feathers. The style is the same for men and for women.

Formerly, men wore feather headdresses and women wore rush hats of a type entirely different from the modern ones. Some natives have been seen with wreaths of leaves or of dried seaweed on their heads. Even now one frequently sees a young girl with a wreath of leaves on her head worn more in fun than to adorn herself. Fifty years ago such decorations seem to have been more common. Geiseler (87, p. 35) mentions in his notes that "the young girls, besides other ornaments, wear daily green wreaths of leaves on their heads and flowers behind the ears, as in the Society Islands." A middle-aged native told me that women used to wear wreaths of sweet-smelling flowers from the *ngaoho* (*Caesalpinia bonduc*). I have seen young women plait the flowers of the *miro-tahiti* (*Melia azedarach*) and walk around proudly with heavy wreaths on their heads. The *miro-tahiti* is the only tree on the island which bears flowers that can be plucked for that purpose, and it has been introduced recently.

FEATHER HEADDRESSES

The feather headdresses of Easter Island preserved in European and American museums are of four types—circlets, diadems, crescents, and conical caps.

Circlets

Most of the early navigators who mention or describe feather headdresses refer to them as circlets, crowns, or diadems (186, p. 22; 90, p. 97; 53, vol. 1, p. 291; 15, p. 47). G. Forster (83, vol. 1, pp. 565-566) noticed that they were not all alike and he distinguished two kinds:

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415 berry fiber running over the edge and through the doubled up border. The short ends are sewn together with continuous horizontal stitches across a band of paper mulberry bast 8 mm. wide which completely encircles the container. Some containers have two compartments and a small container has only one.

Other Headdresses

291 I was told that formerly the women occasionally wore on their heads pieces of tapa cloth, stained with turmeric; these were called *pouo roiroi*.

[578] A special circlet (*vnaavana*) was worn by men "in delivering a challenge
765] to combat for revenge" (215, p. 535). Geiseler (87, p. 28) mentions that the revengeful mourner (*timo-ika*) covered his head with "a rough crown made of horsehair" (Mus. für Völkerkunde, Berlin, VI.4977) about which his catalog gives the following information: "Headdress of horsehair to look like a woman. Name: *ivive*. This wig is used when a man calls secretly on a woman in order not to be noticed. These objects are rare and these were the only specimens."

● 301 According to Tepano, men and women of the past often wore a sort of
114 "comb" (*harihari*) in their hair. In this ornament, feathers were tied to small sticks with strips of paper mulberry, banana, or *hau* bark. Since no specimen of this kind of comb has been preserved and since none of the early or recent voyagers to Easter Island mention it, the truth of Tepano's statement may be doubted.

Women's Hats

291 Until the middle of the nineteenth century the women wore a special kind of hat (*hau poño*), which is described by G. Forster (83, vol. 1, p. 566):
[285] "The women wore a great wide cap, made of very neat mat-work; it was pointed forwards, formed a ridge along the top, and two large lobes behind on each side, which we found extremely cooling for the head." No specimen of these hats for women has been preserved. However, they have been figured
[532] by Cook (53, vol. 1, p. 290) and La Pérouse (130, pl. 11). Such hats are carved on the heads of two images of women in Bishop Museum. These images are not very ancient, but were certainly made when these headdresses were still in use. The two lobes are larger on the back than on the front and are raised on both ends. The general form of the hat is elliptical and was worn lengthwise. From Cook's plate we may infer that these hats were made of small plaited strips sewn together like modern straw hats of European type.

Headdresses of Unusual Type

The Peabody Museum at Cambridge has two Easter Island headdresses which represent types that are neither mentioned in the literature nor remem-

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bird feathers are frequently mentioned by early voyagers to the Tuamotus; the only known specimen is formed by split black feathers lashed successively to some foundation hidden by the spiral turns of a continuous 2-ply sennit cord (74). This technique is fundamentally like that of Easter Island. A feather ornament described by Linton (142, p. 433) from the Marquesas is not properly a circlet, since it ties under the chin. However, the feathers project on the head as in the Easter Island circlet. The quills of the feathers are wrapped against a core of twisted coconut fiber.

The only parallel which may be proposed for the Easter Island conical feather hats are the cone-shaped sennit skull caps of the Cook Islands which were sometimes covered with feathers tied to light rods (33, p. 92). It must be stressed, however, that this analogy is purely superficial, since the basic techniques are different.

If the Easter Islanders actually wore in their hair bunches of feathers attached to small sticks, this ornament was probably similar to the long feathers attached to smooth sticks which were used in the Marquesas (142, p. 434) and in the Tuamotus (74).

Ear Ornaments

Both men and women had their ear lobes pierced and the lobes distended "to near three inches in length" (53, vol. 1, p. 291).

These holes were pierced with a sharpened stick. At first only the point of the stick was left in the hole, but gradually the thicker part of the implement was pushed forward to widen the opening. Then a sugar cane leaf, a strip of bark, or white down of feathers rolled up like a scroll was inserted in the opening and gradually stretched. Finally the ear lobe became like a thin strap which fell down on the shoulder.

It is impossible to tell whether the elastic substances were actually ornaments or were used to keep the holes at utmost extension. Probably they were both. Some people, when not wearing any ornament, turned the rent lobe over the upper part of the ear.

Another kind of ear ornament, probably used only on exceptional occasions or by certain persons, was the ear plug described by Roggeveen (186, p. 15) as "roundish or oval, having a diameter of about two inches measured through the widest section, and one and a half inches through the narrowest, being three inches, at a guess, in length." These ornaments were of carved shark vertebrae (*ivi mango*), but some must have been made of shells. (See 53, vol. 1, p. 291.) One such shark-bone ornament, in the Museum für Völkerkunde, Berlin, has been published by Ratzel (184, vol. 2, p. 44). Palmer (171, p. 172) writes that he obtained an ear ornament of wood, the size of a fist, carved into faces and joined together. As there is no reference to wooden ear ornaments (for Behrens, on whose authority Palmer relies, speaks of white balls, without indicating the material), it is probable that the ornaments he gathered are simply *tahonga* (wooden pendants), which his de-

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scription fits rather well. The way ear plugs were inserted into the ear is well described by Roggeveen (186, p. 15):

> To understand how these supposed silver plates are fixed in the ears as ornaments one must know that the lobes of this people's ears are stretched from their youth up; and their centre is slit open, in such wise that the lesser rim of the plug, being stuck through the opening of the lobe, is then pushed on towards the thicker end, which accordingly faces towards the front, and completely stuffs the opening.

The custom of stretching the lobe of the ear lasted until the arrival of the missionaries. In 1886, Thomson (215, p. 463) saw some persons with such long ear lobes that they hung on the shoulders. In 1914, Routledge (194, p. 220) knew two or three old women with widely perforated ears. The men must have abandoned the custom before the women, for Beechey (15, p. 52) noticed that "the custom is not so general with the men as formerly." Eyraud (81, vol. 38, p. 67) regards this deformation as peculiar to the women. Yet in his youth, Tepano knew some men who had their ears mutilated; he even gave me their names. The Long-Ears probably disappeared about the end of the first half of the nineteenth century (p. 73).

Neck Ornaments

BONE ORNAMENTS

The only conspicuous neck ornament used by both sexes in everyday life was "a flat piece of bone in the shape of a tongue, or like a laurel leaf" (83, vol. 1, p. 561). (See also 53, vol. 1, p. 291.) The natives informed Forster that this ornament, which was about 5 inches long, was made of porpoise bone (*ivi-taoraha*, fig. 27, *a*).

SHELL ORNAMENTS

Flat shells worn as ornaments round the neck are mentioned by Roggeveen (186, p. 22). Until recent times sea shells (*repu reva*), not unlike patellas, were prized ornaments. According to Geiseler (87, p. 49), these shells were suspended from cords made of hair worn round the neck; however, the cord for a shell ornament in the Museum für Völkerkunde, Berlin (VI.4936), is made of vegetable fibers; some identical shells in Bishop Museum (B3577), labeled Easter Island, are suspended by coconut-fiber cord, which makes their Easter Island origin doubtful.

> A shell pendant in the Museum für Völkerkunde, Berlin (VI.4936), is round and flat with a suspension hole near one edge. The suspension cord is attached through the hole by a half hitch knot. The shell is white with yellow lines and is 73 mm. long.
>
> In Bishop Museum (*fig. 27, b*) there is a fragment of a shell pendant whose roughly oblong shape resembles the bone plate described above. It is the only known specimen of this kind.

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301 Necklaces of common shells (*pipi-vaka*), shark's vertebrae, ti and sugar-cane leaves, and fruits of *Sapindus* were enumerated by my informants when discussing the ancient ornaments.

FIGURE 27.—Neck and belt ornaments: *a*, oval plate of turtle bone (*ivi taoraha*), 576 mm. long, 136 mm. wide, with suspension hole near upper end (B2579), *b*, fragment of a shell neck ornament 43 mm. wide, with suspension hole near upper end pierced from one side (B3577). *c*, plates of tortoise shell, parts of belt: 1, ellipse with holes along one side, crack mended by threads pulled through holes perforated along crack, 300 mm. long, 120 mm. in greatest width (B3652); 2, half ellipse with holes along straight edge, 170 mm. long, 75 mm. wide (B3552). *d*, wooden ball neck pendants (*tahonga*; British Mus. 6817): 1, wooden ball, total height 68 mm.; greatest diameter 62 mm.; upper cylindrical projection 25 mm. high, 30 mm. in diameter; upper surface of projection cut down to depth of 5 mm., forming an outer rim 1.5 mm. thick and central knob 13 mm. in diameter with horizontal perforation for suspensory cord; 2, coconut-shaped ball; length 100 mm.; greatest diameter 83 mm.; four raised ridges radiate out from pointed end to divide ball into four equal segments; near base each ridge bifurcates and each bifurcation joins the adjacent one to form even curves, convex toward the base.

WOODEN ORNAMENTS

Crescent-shaped Breast Ornaments

301 171 A crescent-shaped breast ornament (*rei-miro*, fig. 28) was made generally of wood (*miro*), more rarely of whalebone. The word *rei*, widespread in Polynesia, usually means a neck ornament, but its original sense was a cachalot tooth, whale ivory. Cachalot teeth were worn by peoples of many islands (New Zealand, Mangareva, Marquesas, Hawaii) as highly esteemed neck pendants. In the language of Easter Island *rei* also means mother-of-pearl. Some shells used in necklaces are called *rei-pipipi*.

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There is a common tradition on the island that the *rei-miro* were worn especially by women at feasts. However, they were also insignia of the king and other men of high rank. The king appeared in the ceremonies with two *rei-miro* hanging on his breast and two others on his shoulders. The *rei-miro* of the women were smaller than those of the men and were called *rei-mata-puku* (chicken embryo).

The first visitor to speak of the *rei-miro* is Palmer (171, p. 171): "At their dances the men wore a gorget made of hard wood, lunate in shape, and

FIGURE 28.—Crescentic breast pendants (*rei-miro*): *a*, wooden pendant 690 mm. long, 120 mm. in greatest width (B3624); *b*, wooden pendant 240 mm. long (Ratton coll., Paris); *c*, whalebone (*rei-taorahe*) pendant 576 mm. long, 174 mm. wide, front bulges along upper edge, suspension holes at ends (B3578).

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each end terminated in a head, the concavity was worn uppermost, the profile of the face in the oldest gorget was very aquiline."

Some authors have advanced the theory that the crescentic *rei-miro* were images of the boats with high stern and bow which brought the natives to their present home. Not a single fact confirms this fanciful conjecture. In collecting the *rei-miro* which are in Bishop Museum, Young (229) received some information from Easter Island natives which is perhaps worth reproducing here though Young is an unreliable authority:

> I have been assured by old natives of Rapanui, that these are practically reproductions of similar objects which were hidden in caves after the introduction of Christianity, and which have disappeared. These objects are furnished with holes for strings to enable them to be worn as breast plates on ceremonial occasions. Hence, the name *rei* (breastplate). But they were also called *rei-marama* (*marama*, moon) and the old natives declared that the shapes of the different crescents were meant to represent different phases of the luminary and were worn at feasts held at the time of the planting of the *kumara*. I have been unable to obtain any description of the prayers or chants which were used at these ceremonies . . . I have possessed these crescents since 1888, when I obtained them from Rapanui through a reliable agent.

Tepano's assertion that only men's *rei-miro* had an oval-shaped depression on the front is dubious. So perhaps is his statement that three or four variegated shells (*rei-pipi*) were tied as tassels to the wooden crescent. On those that I have examined, there are no holes to which ornaments might have been attached. However, a petroglyph representing a *rei-miro* is provided with two perpendicular lines which can be interpreted as two conventionalized strings with tassels.

A *rei-miro* in the British Museum (195, fig. 115) has a row of tablet signs on its lower border. Another, obtained during Geiseler's visit to Easter Island and now in the Australian Museum (216, p. 149), is also decorated with signs, many of which are similar to those on the tablets. According to Geiseler's report (87, p. 35) and the label which accompanied the specimen (216, p. 149), "it belonged to the king's family for many generations. After the kidnapping of Maurata, it was left to a chief called Hangeto. However, the signs engraved on this *rei-miro* look like crude imitations of the original symbols. They have been marked with little care, and symmetry has been neglected. As far as one may infer from the photograph, a steel implement was used to incise them.

A large *rei-miro* in Bishop Museum (fig. 28, *a*) is ornamented with a male head at each end. These heads have the goatee and resemble in all respects, except the pointed poll, the representation of the face in the male wooden images. The upper edge of the crescent is grooved from end to end. The *rei-miro* was supported by a cord which passed round the neck of the wearer and through holes perforated in two lugs near the upper margin of the crescent. On the reverse side a small crescent is sunk within wide margins. A small *rei-miro* in Bishop Museum is 345 mm. long.

A very small *rei-miro* in the collection of Charles Ratton, Paris (fig. 28, *b*) has ends ornamented by cock's heads with eyes of inlaid rings of bone and a piece of obsidian. A groove extends along the top from end to end. The suspension holes are pierced obliquely through the upper edge.

A *rei-miro* of whale bone in Bishop Museum (fig. 28, *c*) is called *rei-tuorahe* (*tuorahe* is the humpback or blackfish whale).

A *rei-miro* in Braine-le-Comte, Belgium (187, p. 5), demonstrates the scarcity and value of wood on Easter Island. The human head at one tip is lacking. It was not carved from the same piece of wood but was sewn on through a series of small holes.

1: Metraux E-5 (1934-1935) 1940
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Wooden Balls

Wooden balls, called *tahonga*, were apparently feminine ornaments worn around the neck, on the breast, and on the shoulders. But Tepano, under the direction of old men, drew a figure of the *poki-manu* (initiated boy ?) with *tahonga* hanging down his back. Tepano also told me that the king had the privilege of wearing six such pendants simultaneously, three in front and three in back, and that other men were adorned with these balls on certain occasions. However, these exceptions may well be misunderstandings or erroneous statements. *Tahonga* were tied in pairs with a rope of woman's hair and were thus suspended around the wearer's neck. Many *tahonga* have been collected by visitors, and the natives still carve them to sell as curios.

The rounded shape, slightly elongated at the lower part, ends in a conical tip and resembles a coconut. The resemblance is accentuated by four ridges which meet at the bottom of the pendant and diverge toward the top to form four arches (fig. 27, *d*, 2). Some authors advance the theory that *tahonga* are imitations of coconuts that grew in the homeland of Easter Island ancestors. The supposition finds no support in native tradition and the resemblance of *tahonga* to the nuts may well be fortuitous. At the upper end of the ornament there is a slight projection which is perforated for a string to pass through. This is sometimes carved into the form of a human head, single or double, or into the head of a bird. A *tahonga* in the Musée missionnaire at Braine-le-Comte (187, fig. 3) has two "eyes" of obsidian set in rings of bone inlaid on each side of the projection.

Some *tahonga* are very small. In Bishop Museum there is one 78 mm. long and 47 mm. wide. The British Museum has a wooden ball which may be considered a *tahonga* (fig. 27, *d*, 1). It has a circular flange at the top, the upper surface of which is cut down to about 5 mm., leaving a round central projection which is transversely perforated for a cord.

Carved Wooden Pendants

Turtle head ornaments. The wooden turtle head (*honu*) has the general form of the *tahonga* (fig. 29, *a*). The eye is surrounded by a band decorated with chevrons and the eyeball is represented by concentric circles in relief. In the central cavity which represents the pupil, a piece of obsidian has been inserted, probably at a recent date. The mouth is crossed by a series of inlaid slanting lines. The same hollowed lines run lengthwise along the entire head, imitating the wrinkles of the turtle head. The nape and the throat are excavated so that the jaws protrude. A suspension hole is pierced through the top of the head. There is little doubt that such tortoise heads were worn about the necks in the same fashion as the *tahonga*.

Human foot. It is impossible to ascertain whether the wooden pendant in the form of a human foot (fig. 29, *c*) was an amulet or merely an ornament with no supernatural value. Perhaps the foot figured is only a fragment of a wooden statue, transformed into a pendant by grinding off the broken part.

Octopus. The octopus (*heke*), esteemed as food, fired the imagination of native artists who not only carved its figure in wood but represented it in the petroglyphs and on the signs of the tablets.

Bishop Museum has a fragment of an old wooden octopus image (fig. 29, *b*). The tentacles have been broken off, but the animal is easily recognized by the oval shape of its body and the position of its eyes. The eyes are made in the traditional way with a bone ring and a piece of obsidian and inlaid in both lateral and circular projections on either side of the head. The image is double and the two identical figures of octopuses

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301 532 are joined in the central part of the body. The suspension hole is perforated through this central ridge. The shape of the completed specimen may be inferred from another octopus (fig. 29, *d*) which is in good condition.

Sow bugs. Sow bugs or pill bugs (*Isopoda*) swarm under every stone and have been taken as models by the wood carvers of Easter Island. A wooden pendant in the shape of a sow bug is shown in figure 29, *f*. The convex back of the animal with its tergites or segments, and the sides lamellately expanded have been reproduced as faithfully as possible. The lower surface is slightly concave and raised throughout at a distance of 15 mm. from the edges. Although not very old the specimen represents an ancient type, as the good workmanship testifies.

[831] **Phallus.** Figure 29, *c* shows a curious wooden figure which represents the phallus. This piece is exceptional. However, the natives on the island sold to me a stone partly broken which was a very realistic representation of the penis and which I believe to be genuine. It is highly improbable that such a stone had any magical importance.

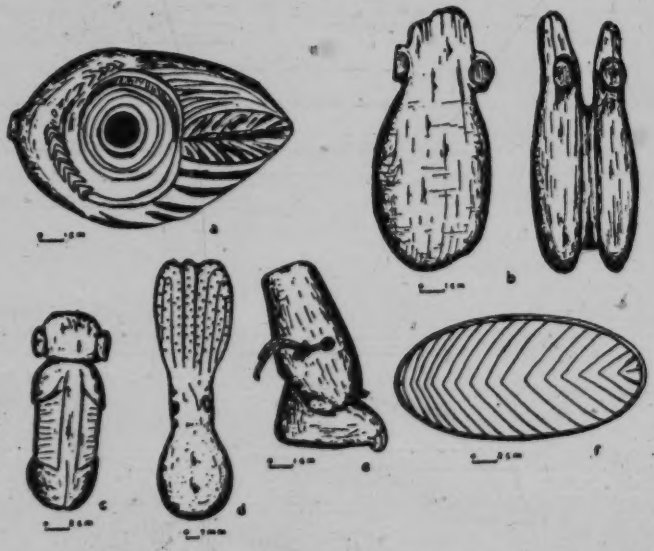

FIGURE 29.—Wooden pendants: *a*, turtle head, 120 mm. long, 67 mm. wide (6351); *b*, octopus fragment, 109 mm. long, 50 mm. wide, 45 mm. thick (C4172); *c*, phallus with one end shaped like glans of penis and other end carved, hole pierced evidently to represent urethra but cut away at back in middle portion to expose urethra, 140 mm. long, 60 mm. wide (Mus. f. Völkerkunde, Vienna, 22853); *d*, octopus with eyes made of pieces of obsidian inlaid in a shell ring, tentacles carved in relief, suction cups represented by bosses or knobs on back and by small holes on front, 188 mm. long, 55 mm. wide at tentacles (Mus. f. Völkerkunde, Vienna, 22868); *e*, human foot, heel separated from rest of foot by flange, toes doubled under, 84 mm. long, 48 mm. wide (B3653); *f*, sowbug (*Isopoda*) 218 mm. long, 104 mm. wide, 37 mm. thick (B3630).

1: Metraux E-5 (1934-1935) 1940
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Tortoise-shell Belts

Formerly, "when there were kings in Easter Island," turtles were caught by the natives both for their meat and for their shell. Tradition tells that in olden days the men wore tortoise-shell belts (*honu-toro*). During my stay on the island I received from a native some tortoise-shell plates which had been found in a cave. They had small suspension holes.

These plates are of two forms. Most of them are ellipses and have holes in groups of two, set in a row along one edge (fig. 27, *c*, 1). Others are tongue-shaped with holes along the straight edge (fig. 27, *c*, 2). Of the first type the largest specimens are between 320 and 340 mm. long and 125 and 132 mm. wide. The smallest are 260 mm. long and 90 mm. wide. The plates of the second type are 170 to 180 mm. long and 73 mm. wide.

It is difficult to get a clear idea of the original appearance of the ornaments made from such plates. They are so long that it seems impractical to have them tied around the waist and the two forms do not combine. Since all definite information is lacking we are forced to accept the tradition and consider the plates as pieces of ceremonial belts.

Comparisons with Other Polynesian Ornaments

Deformation of the ear lobe to introduce wooden or bone plugs is restricted in Polynesia to Easter Island. The nearest parallel is found in the Marquesas where men and women used to wear in their ears heavy bone ornaments which distorted the lobes, but never to such an exaggerated size as on Easter Island (104, p. 288). In the Tuamotus the men pierced their ears to introduce ornaments but they never deformed their lobes. The Maoris must have had large holes in their ears in order to wear in them the objects mentioned by early observers. However, no reference has been made to an abnormal stretching of the lobe (20, vol. 2, pp. 535-540). Maori ear ornaments cannot well be compared to the plugs of Easter Island since most of them were pendants of bone or stone. Maoris, like Easter Islanders, occasionally wore strips or rolls of *aute* bark in their ears. The ear deformation of the Easter Islanders has been emphasized as a culture trait suggesting Melanesian affinity. Though enlargement of the ear occurs in Melanesia, it is not general and the Easter Island fashion may well have developed locally. The big ear plugs of the Marquesas are sufficiently close to the Easter Island ornaments to serve as an intermediate link between the custom of piercing the ear and of enlarging the lobe for insertion of pieces of wood or bone.

The oval plates of Easter Island, worn on cords round the neck, were substitutes for the whale teeth pendants common in other parts of Polynesia. The tongue-shaped neck ornaments resemble those worn by the Maoris in the time of Captain Cook (100, p. 20). The broken shell plaque (fig. 27, *b*) may be compared to the Marquesan plaques ground from the large end of a species of *Conus*. Linton (142, p. 428) attaches great importance to this ornament because it is rare in Polynesia but common in Micronesia. Since only one specimen is recorded from Easter Island, the parallel is of little significance.

1: Metraux E-5 (1934-1935) 1940
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301 171 The wooden crescents or *rei-miro* are without any parallel in Polynesia. Large breast ornaments of quite different material and shape were worn in Tahiti and in the Marquesas (142, pl. 78). Perhaps the *rei-miro* are genetically related to the pearl-shell breast pendants widely spread in Polynesia. The superficial resemblance to the big, crescentic shells of the Solomon Islanders does not imply a connection between Easter Island and Melanesia.

The wooden balls (*tahonga*) are paraphernalia peculiar to Easter Island. The value given to wood on this barren island has favored the invention and development of a great many wooden ornaments unknown in other regions of Polynesia.

Body Painting

302 386 412 [172] Until very recent times men and women smeared their faces and bodies with red, yellow, white, and dark dyes. The red dye (*kiea*) is a red-brown, weathered and mineralized tuff which is found in several places on the island, especially on the western slope of Poike Peninsula. *Kiea* was pulverized in a small stone mortar. Whole specimens or fragments of these mortars have been picked up in ancient settlements, with traces of red ochre in the hollow.

412 The bowl is made of an oval, waterworn stone which has been slightly abraded, but the general form is more or less conical. The cavity is shallow in proportion to the volume of the bowl. In the large bowls the hollow has been carefully ground while the outside is either slightly ground, pecked, or rough. The rim has also been carefully ground and made even. To judge from the fragments, some of these mortars were of beautiful workmanship; the interior is not only smooth and regular, but the bowls are almost perfect hemispheres. In the Bishop Museum collection, besides one whole stone bowl, there are fragments of nine others, of which one is almost entire (B3501, 5960). The largest fragment in the collection is 165 mm. long and the smallest 88 mm.

386 Another earth, probably unoxidized tuff, gives a chalk-white color (*mari-kuru*). To extract this earth the natives dug holes or pits. One of these mines was seen by the Spaniards under Gonzalez (90, p. 122) near Vinapu where there was a cave "with furrows in it of various tints, from which the natives gave us to understand by signs they obtained the pigments with which they paint themselves." Geiseler (87, p. 15) mentions a deep hole on the west slope of Rano-kao, out of which the natives dug a yellow pigment. Charred ti leaves mixed with sugar-cane juice produced a beautiful black dye (*ngarahu*). Yellow or orange dye was obtained from turmeric.

[173] Though *pua* is the Easter Island name for *Curcuma longa*, the general Polynesian term *renga* has been preserved in the name of the two birds Manu-keukeu-renga who taught the natives how to prepare dye from turmeric root. *Renga* means also "something nice." According to the legend of the origin of the *renga* it was prepared in a special long house and the smell of the turmeric is still celebrated in legends (p. 369). Turmeric was uprooted (*keri*) with a pointed stick, then carefully washed (*tata maitaki*) and grated (*oro*) on a rasp (*tama*) made of fine *toro-miro* or *hau* sticks. The natives compared this rasp to a grill or a mat. The grated turmeric fell into a stone basin (*taheta*),

5: Roggeveen T-5 (1721-1722)1908
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After the astonishment and terror of the natives were somewhat allayed, on their seeing that our hostilities were not persisted in, they were given to know by signs that the victims had threatened to make an assault upon us by stone-throwing, and the inhabitants, who had been just in front of us all the time, approached our leaders again; in particular one who seemed to be in authority over the other headmen, for, giving a general direction that everything they had should be fetched and laid before us, including fruit, root crops, and poultry, the order was promptly obeyed with reverence and bowing by those round about, as the event proved; for in a little while they brought a great abundance of sugar-cane, fowls, yams[1], and bananas; but we gave them to understand through signs that we desired nothing, excepting only the fowls, which were about sixty in number, and thirty bunches of bananas, for which we paid them ample value in striped linen, with which they appeared to be well pleased and satisfied. By the time we had fully investigated things, and especially their cloth stuffs and the dyes of them, and also the supposed silver plates and mother-of-pearl, it was found that they were made up of pieces patched together; that is, that the wraps worn on their bodies were composed of some field-product, sewn three or four ply in thickness, yet neat and trim, which material (as called in the West Indies) is a sort of *Piet*: further, that the soil of the country (as we saw in several places) was red, and yellowish, into the which when mixed with water they dip their garments and afterwards let them dry, which shows that their dye is not fast, for when felt about and handled one finds the colour come off on one's fingers, not only after touching new articles but also from old and worn ones. The plates imagined to be of silver were made out of the root of some

[1] *Uhaswortels*, a coined hybrid word; from the Malay *ubi*, a yam, and the Dutch *wortel*, a root.

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●301 vegetable,—as one might say in Holland, of good stout parsnips or carrots. This ear-ornament is roundish, or oval, having a diameter of about two inches[1] measured through the widest section, and one and a half inches across the lesser; being three inches, at a guess, in length. To understand how these supposed silver plates are fixed in [304] the ears as ornaments one must know that the lobes of these people's ears are stretched, from their youth up; and their centre is slit open, in such wise that the lesser rim of the plug, being stuck through the opening in the lobe, is then pushed on towards the thicker end, which accordingly faces towards the front, and completely stuffs the opening[2]. Furthermore, the mother-of-pearl which was seen as a neck pendant is a flat shell of the same tint as the inner lip of

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[1] The term used by Roggeveen is *duymen*; literally thumbs or thumb's breadths, but the common Dutch expression when inches are meant, of which eleven go to the foot.

[2] For Behrens' account, see Appendix I. He states "Their ears were so long that they hung down as far as to the shoulders. Some wore white ornaments in the lobes as a special embellishment."

In M. de la Pérouse's narrative there is no mention of the ear slits, nor of the ear ornaments; nor even any general description of the natives. But his visit, which took place in 1786, only extended over a few hours; and his vessels were at anchor there only one night. His portrayal of the Easter Islanders is usually accounted the best; but the travelled and intelligent reader will find it difficult to concede this compliment, especially if he have read the younger Forster's description, and will incline to consider La Pérouse's account as much overrated in worth as it is charming in expression. Cook's and Forster's remarks on the ear ornaments are here given:—

"Both men and women have very large holes, or rather slits, in their ears, extending to near three inches in length. They sometimes turn this slit over the upper part, and then the ear looks as if the flap was cut off. The chief ear ornaments are the white down of feathers, and rings, which they wear in the inside of the hole, made of some elastic substance, rolled up like a watch-spring. I judged this was to keep the ear at its utmost extension. I do not remember seeing them wear any other ornaments, excepting amulets made of bone or shells." Cook, Bibl. no. 16.

"Their ears were remarkable for the great length of the lap, which frequently hung on the shoulder, and was pierced with so large a hole, that the extremity could be tucked up through it. In order to bring it to this size they wore a leaf of a sugar cane, which is very elastic, rolled up in it like a scroll; by which means it was always on the stretch." Forster, George, Bibl. no. 21.

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GORGET FROM EASTER ISLAND,
IN THE BRITISH MUSEUM.

(Reproduced for the Hakluyt Society by permission of the Royal Anthropological Institute)

[facing p 151]

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our oysters. When these Indians go about any job which might set their ear-plugs waggling, and bid fair to do them any hurt, they take them out and hitch the rim of the lobe up over the top of the ear, which gives them a quaint and laughable appearance[1]. These people have well proportioned limbs, with large and strong muscles; they are big in stature, and their natural hue is not black, but pale yellow or sallowish, as we saw in the case of many of the lads, either because they had not painted[2] their bodies with dark blue, or because they were of superior rank and had consequently no need to labour in the field. These people have also snow-white teeth, with which they are exceptionally well provided, even the old and hoary, as was evidenced by the cracking of a large and hard nut, whose shell was thicker and more resisting than our peach stones. The hair of their heads, and the beards of most of them, were short, although others wore it long, and hanging down the back, or plaited and coiled on the top of the head in a tress, like the Chinese at *Batavia*, which is there termed *condé*. What the form of worship of these people comprises we were not able to gather any full knowledge of, owing to the shortness of our stay among them; we noticed only that they kindle fire in front of certain remarkably tall stone figures they set up; and, thereafter squatting on their heels with heads bowed down, they bring the palms of their hands together and alternately raise and lower them. At first, these stone figures caused us to be filled with wonder, for we could not understand how it was possible that people who are destitute of heavy or thick timber, and also of stout cordage, out of which to construct gear, had been able to erect them; nevertheless some of these statues were

[1] This habit is mentioned by Cook, and by Forster: see the last preceding footnote.

[2] Meaning tattooed, doubtless.

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"Whereupon, all these points being attentively noted and maturely weighed, it is unanimously resolved that, indisputably, the above-mentioned *Easter Island* does not in the least conform to the description of a *range of high land*, being of only moderate elevation; that, also, it is absolutely impossible that the finer metals should occur here, as we learned by experience from ocular inspection, that the Inhabitants are without any such, and employ as coverings and ornaments only certain produce of vegetable origin; and that they understand sewing these handsomely and neatly together three or four ply in thickness for the sake of warmth and strength. Furthermore that they plait together as ornaments some feathers of the domestic fowl (of which last very few were seen, however) so as to form a circlet worn on the head, and the painting of their faces, and other parts of the body as well, with regular and well proportioned designs after such a manner that one side of the body is in conformity with the other, also some flat shells worn as neck ornaments, and the slit in the ear-lobes plugged with some kind of root (shaped like our parsnips) for adorning the ears. Further, that we have not seen the *small*, *low*, and *sandy* Island which must be the outlier and true sign of that land we are in search of; therefore it is by unanimous assent agreed upon and declared that we continue the course West along the parallel of 27 degrees of South latitude until we shall have sailed another hundred miles, and on arrival there, we are to be guided by circumstances and to take such action as may then be deemed proper.

"So resolved in the Ship and on the day above stated. (Signed) JACOB ROGGEVEEN, JAN KOSTER, CORNELIS BOUMAN, ROELOF ROSENDAAL."

This resolution being carried and signed, Captain JAN KOSTER suggested, by way of discussion, that it should be

6: Anonymous T-5 (1770)1908
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be mentioned that there are others of still greater height in the eastern part of the island. According to the observations of the exploring party there are others widely distributed about the country-side in the interior, which are about 2 or 3 *estados*[1]; and, besides these, innumerable others were met with consisting only of a pyramid or cairn of stones awkwardly piled together, on whose apex was set a round stone washed over with white earth, so as to produce a resemblance to a human skull, from which it may be seen that they have their tombs in these. The sculptured statues are called *Mody* by the natives, who appear to hold them in great veneration, and are displeased when we approach to examine them closely.

They have another effigy or idol clothed and portable which is about four yards [*varas*[2]] in length: it is properly speaking the figure of a Judas, stuffed with straw or dried grass. It has arms and legs, and the head has coarsely figured eyes, nostrils, and mouth: it is adorned with a black fringe of hair made of rushes, which hangs half-way down the back. On certain days they carry this idol to the place where they gather together, and judging by the demonstrations some of them made, we understood it to be the one dedicated to enjoyment, and they name it *Copeca*.

This afternoon the natives who were on board the Commodore returned ashore, and our boats followed afterwards with some of the officers and others. Some natives also came on board the frigate, and we made them presents of trifles in the way of clothing and trinkets. We found them to be a very poor and lowly people, whose possessions help to make them so importunate in begging that they become really too annoying. No ornaments of gold, silver,

[1] 1 *estadal* = four *varas*, or 11 ft. 1½ inches. These statues were therefore, roughly speaking, half the size of the one measured near the beach.

[2] 1 *vara* = nearly a yard.

6: Anonymous T-5 (1770)1908
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jewellery, or any other metal, nor any [illegible]d of clothes or hardware, were seen among them; from which it may be inferred that they have[1] at present no interchange of goods with any European, Asiatic, or American nation. Their physiognomy does not resemble that of the Indians of the Continent of Chile, Peru, or New Spain in anything, these islanders being in colour between white, swarthy, and reddish, not thick lipped nor flat nosed, the hair chestnut coloured and limp, some have it black, and others tending to red or a cinnamon tint. They are tall, well built and proportioned in all their limbs; and there are no halt, maimed, bent, crooked, luxated, deformed, or bow-legged among them, their appearance being thoroughly pleasing, and tallying with Europeans more than with Indians. I believe, from their docility and intelligence, that it would be easy to domesticate them and to convert them to any religion which might be put before them.

This day and the ensuing night the wind remained very light, from N.E. to N. The heat did not make itself felt much during the daytime, and at night there was little wind or dampness. There are some eddies[2] of current, which enter from the eastward and discharge themselves to the West.

I began to take soundings of the bay this afternoon, and the bottom we met with is not of the best for ensuring the safety of the ships, consisting merely of gravel, sand, shells, coral, and much rock occurring here and there all over the anchorage, especially from the 20 fathom line shorewards.

Saturday, 17th. The wind held light from N.E. to N. To-day great numbers of natives of both sexes came on

[1] There are some defects in the transcription of the original MS. here: but the sense is plain.

[2] The MS. has here '*revesas*,' perhaps a copyist's error for *refugos*.

and not bad looking, accompanied by an old man who only allowed them to expose their heads to look at us. They are all, as a rule, of agreeable aspect and shade of colour, which they modify by means of a very fine pigment of vermilion or red lead, with which they daub their features, although they do not all make use of it. The principal men, or those in authority, paint the whole of their bodies with some herb, or liquor, having a bright red hue, drawing great numbers of lines, pyramids, cocks, and most hideous masks [*rostros feisimos*], but all disposed in such order and symmetry that it would require the most dexterous pencil to imitate them. In particular they figure on the back a maze of convolutions with so much skill that it excited our wonder, not a dot nor a line from right side to left side wanting in regularity. On the vacant parts of the abdomen they depict two fearsome monstrosities [*rostros horrorosos*] which they call *pare*, and I believe they look on them with veneration, but they do not like one to touch them with the hand.

The young people do not paint themselves in this fashion, only a few of them have a collar of the same colour traced round the neck, and depending from it the figure of a small animal resembling a toad, or frog, which they call *cogé*.

The principal men, as well as the women, are extremely addicted to beg, and take with gladness whatever comes to their hands, without making any return; they show no resentment if deprived of their spoils: they are quite content with old rags, ribbons, coloured paper, playing-cards, and other bagatelles. Everything of a bright red colour pleases them greatly, but they despise black; they are so fond of taking other people's property that what one man obtains another will take from him, and he yields it without feeling aggrieved: the most he will do is to resist a little, then he loosens his hold of it and they remain friends.

8: Behrens T-5 (1721-1722) 1908
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fowls, or other produce, would cast it all down before us and retire with all possible speed, and go their way without ceremony.

As for their complexion they are brownish, about the hue of a Spaniard, yet one finds some among them of a darker shade and others quite white, and no less also a few of a reddish tint as if somewhat severely tanned by the sun. Their ears were so long that they hung down as far as to the shoulders. Some wore white ornaments in the lobes as a special embellishment. They were painted on their bodies with wonderful birds and animals, although some were handsomer than others.

The women had their features streaked for the most part with a red pigment, which is of a much brighter shade than any we have anywhere else seen or found; but we do not know from what they make this beautiful colour. The women were all clothed with red and white wraps [*decken*]; and each had a small hat made of straw or rushes. They sat down before us and disrobed, laughed, and were very friendly. Others called from a distance from their houses and beckoned us with the hand to come to them; and there was, in the place where we were standing, a village of about twenty houses.

The people had, to judge by appearances, no weapons; although, as I remarked, they relied in case of need on their gods or idols which stand erected all along the sea shore in great numbers, before which they fall down and invoke them. These idols were all hewn out of stone, and in the form of a man, with long ears, adorned on the head with a crown, yet all made with skill: whereat we wondered not a little. A clear space was reserved round these objects of worship by laying stones to a distance of twenty or thirty paces. I took some of the people to be priests, because they paid more reverence to the gods than did the rest; and showed themselves much more devout in their ministrations. One could also distinguish these from the other people quite well, not only by their wearing great white plugs in their ear lobes, but in having the head wholly shaven and hairless. One of them was with us on board the ship as above related. They wore a head-dress of white and black feathers which were just like storks' feathers: so that we thought it likely that some of the storks in migrating from Europe at their accustomed season must rest here[1]. .....As the evening was drawing near we re-

[1] Here intervenes a long, speculative, and uninstructive dissertation on the migration of storks, quite irrelevant to the narrative.

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ſhort. His ears were very long, almoſt hanging on his ſhoulders, and his legs punctured in compartments after a taſte which we had obſerved no where elſe. He had only a belt round his middle, from whence a kind of net-work deſcended before, too thin to conceal any thing from the ſight. A ſtring was tied about his neck, and a flat bone, ſomething ſhaped like a tongue, and about five inches long, was faſtened to it, and hung down on the breaſt. This, he told us, was a porpoiſe's bone (eevee toharra), expreſſing it exactly by the ſame words which a Taheitian would have made uſe of. To explain himſelf better, he alſo called it eevee-eeka, which we well underſtood to ſignify the bone of a fiſh *. He was no ſooner ſeated in the boat, than he complained of being cold by ſhivering, and making various geſtures of a very intelligible nature. Mr. Gilbert, the maſter, therefore gave him a jacket, and put a hat on his head, and in that dreſs he appeared upon deck. The captain and paſſengers preſented him with nails, medals, and ſtrings of beads, the laſt of which, he deſired to have tied round his head. At the beginning he ſhewed ſome marks of fear or diffidence, aſking whether we ſhould kill him as an enemy (*matte-toa?*) but upon being aſſured of good treatment and friendſhip on our part, he ſeemed perfectly ſecure and unconcerned, and talked of nothing but dancing

1774. March.

* Eoya at Taheitee, and eeka at New Zealand and the Friendly Iſles mean a fiſh.

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1774. MARCH. cooling for the head. Mr. Hodges drew the figure of a X175 woman with this cap on, and of a man with one of the 291 other head dreſſes; both are extremely characteriſtic of the nation, and have been engraved for captain Cook's account of this voyage. The only ornaments which we ſaw among X175 them, were the flat pieces of bone in the ſhape of a tongue, ●301 or like a laurel leaf, which both ſexes wore hanging on their breaſt, together with ſome necklaces and ear-jewels made of ſhells.

X175 After ſtaying among the natives for ſome time on the beach, we began to walk into the country. The whole ground was covered with rocks and ſtones of all ſizes, which ſeemed to have been expoſed to a great fire, where they had acquired a black colour and porous appearance. Two or three ſhrivelled ſpecies of graſſes grew up among theſe ſtones, and in a ſlight degree ſoftened the deſolate appearance of the country. About fifteen yards from the X175 landing-place we ſaw a perpendicular wall of ſquare hewn 764 ſtones, about a foot and a half or two feet long, and one foot broad. Its greateſt height was about ſeven or eight feet, but it gradually ſloped on both ſides, and its length might be about twenty yards. A remarkable circumſtance was the junction of theſe ſtones, which were laid after the moſt excellent rules of art, fitting in ſuch a manner as to make a durable piece of architecture. The ſtone itſelf of which they are cut is not of great hardneſs, being a black-

iſh

9: Forster T-5 (1774) 1777
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1774. MARCH. were valued in the next degree according to the ſize of the pieces; and iron-ware bore an inferior price. The greateſt part of the natives who traded with us inſtantly ran off with the cloth, nut-ſhell, or the nail which had been given in exchange for their potatoes, as if they were apprehenſive that we might repent of our bargain, even though they dealt honeſtly with us. Some among them were bold enough to run off with what they had received, as the price of their proviſions, before they had delivered up the goods for which we had bargained. From ſuch circumſtances the deplorable condition of the natives became more and more conſpicuous. The ſcarcity of cloth among them was extremely great, moſt of the people being forced to go naked; but this did not prevent their ſelling what little cloth they had in exchange for that of Taheitee. The deſire of poſſeſſing this cloth prompted them to expoſe to ſale ſeveral articles which perhaps they would not have parted with ſo eaſily under other circumſtances. Among theſe were their different caps or head-dreſſes, their necklaces, ornaments for the ear, and ſeveral human figures, made of narrow pieces of wood about eighteen inches or two feet long, and wrought in a much neater and more proportionate manner than we could have expected, after ſeeing the rude ſculpture of the ſtatues. They were made to repreſent perſons of both ſexes; the features were not very pleaſing, and the whole figure was much too long to be natural; however, there was ſomething characteriſtic

13: Routledge E-5 (1914-1915) 1917
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the bird celebrations, in addition to a particular dress and hat, the men carried the "ao" and the women wore the "remiro," a breast ornament only used by a woman whose husband was of the Mato-toa. The wooden images, "moai toromiro," were hung around the neck. A function connected with the young birds took place in October or November, but will be more conveniently spoken of later.

In July the Ao left Mataveri and wound their way up to the top of the mountain by a track still just traceable and known as "the road of the Ao." Rano Kao is some thirteen hundred feet in height and has a crater about a mile in width; the landward side is a grassy slope, but the three sides which are surrounded by sea have been gradually eroded till they form a steep and precipitous cliff of about one thousand feet. So far has this erosion proceeded that the sea has nearly worn its way into the crater itself, which is at the present time only separated from it by a wall of rock along which it would be feasible but not easy to walk. In this process of attrition some harder portions of rock have been left and form three little islands lying off the coast. Standing on the western extremity of the mountain with the narrow ridge immediately on the left, the crater behind and the cliff in front, these islets are seen far below, always girdled with breaking surf from the swell of the Pacific, which here extends in an unbroken sweep to the Antarctic. To-day no sound is heard save the cries of the sea birds as they circle round these their habitations.

The company of the Ao proceeded by the western side of the crater along its ever-narrowing summit till this spot on the cliff was reached, which is known as Orongo. Here houses were again awaiting them, but unlike those at Mataveri they were constructed of stone laminae, lined and roofed with slabs and covered with earth; such structures were obviously more suitable for so windy a spot than those made of reeds. The entrance, which is always toward

15:Routledge E-5 (1914-1915) 1919
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went, and "the mother took two chickens, one in each hand, and the mother and children stood upright and the "maori sang"; they did not go to Orongo because there was war. A drawing was made for us by Juan and the old men of the poki-manu in ceremonial attire (fig. 114); it was particularly interesting to find, when it was handed in, that circles of white pigment were made on the child's back, and also on each buttock, in a way which recalls the adornment of the Anakena image (fig. 65).

Wooden Carvings

The stone sculpture of Easter Island belongs to an era which is now forgotten; there are a number of wooden carvings which, whatever their original age, are connected with a recent past, and even in a limited sense with the present.

The most important of these works, the tablets, have already been dealt with, and mention has been made of the lizard figures, they have the head of that animal on a human body (fig. 117). The "ao," the large dancing-paddle, and the smaller one, the "rapa," are of much the same character, though used on different occasions (figs. 116 (*a*), 118). The "ua" is a club, on the handle of which are two heads back to back; these clubs were dignified with individual names. The "paoa" was a wooden sword. There were also bird ornaments carved in wood which were worn on the last day of the koro and by Ngaara. The "rei-miro" is a breast ornament of a crescent shape, with a face at one or both ends; it is found depicted on the Orongo rocks and frequently on the tablets. It was especially a woman's decoration, but a number of small ones were said to have been worn by Ngaara. The specimen in the British Museum is embellished with glyphs, of which no account was forthcoming (fig. 115).

Wooden objects which are peculiarly interesting are the small male and female figures some twenty to thirty inches in height; the natives term them "moai," adding the word "miro," or wood (fig. 119). In a certain number of these the ribs are very prominent, giving the effect of emaciation; they are called "moai kava-kava," or the statues with ribs. It has been suggested that this represents the condition in which the first inhabitants reached the island, but such an explanation is